

Rewrite Ep.1 KKK

1A

Boom B1

Can 3 4 A (low mounby)

Bring up music

Long shot Styles  
~~slow zoom in~~

Slow zoom in on him

STUDY  
~~XXXXXXXXXX~~

AUSTERLEY

1A. INT. ~~STUDY ROOM~~ ~~SIR REGINALD SITS~~  
HOUSE. NIGHT.

(GRANDLY FURNISHED  
ROOM. BOOKLINED. ARM-  
CHAIRS. PORTRAITS.  
CHANDELIER. VELVET CURTAINS  
DRAWN ACROSS FRENCH WINDOWS AT  
FAR END.

SIR REGINALD SITS IN HIGH  
BACKED CHAIR, AN OPEN DOC-  
UMENT CASE ON A TABLE BESIDE  
HIM. HE IS STUDYING PAPERS.  
SLIGHT EYE STRAIN.

BESIDE HIM ARE ~~SEVERAL~~  
~~DIFFERENT~~ COLOURED  
TELEPHONES ON A SIDE  
TABLE.

SIR REGINALD IS IN  
HIS FIFTIES, VERY  
MUCH THE PROFESSIONAL  
CIVIL SERVANT. SEVERE,  
HUMOURLESS. JUST A  
TOUCH OF THE SINISTER.

HE IS TRYING TO  
CONCENTRATE ON HIS  
WORK DESPITE THE  
EYESTRAIN.

THEN HE RAISES HIS  
EYES AND RUBS THEM.  
HE LEANS BACK IN THE  
CHAIR, HIS FACE TOWARDS  
THE CURTAINS.

First  
shooting

B (over mantelpiece)  
Cam 1 Curtains

HE REACTS. THERE  
HAS BEEN A SLIGHT  
MOVEMENT IN THE  
CURTAINS AS IF SOMEONE  
IS BEHIND THEM.  
SOUND OF A DOOR  
LATCH OPENING (VERY  
SLIGHT THIS).

Cam 3 m.c.v  
Styles

hold onto  
curtains

SIR REGINALD LOOKS  
HARD AT IT AS IF TO  
BE SURE HE ISN'T  
DREAMING. THEN HE  
GETS UP. NERVOUSLY  
HE CROSSES TOWARDS  
THE CURTAIN. WHEN  
HE GETS THERE HE  
SUDDENLY REACHES FOR  
THE CURTAIN AND PULLS  
IT BACK.

2nd  
shooting

Cam 1 Ch Guerilla

BEHIND THE CURTAIN  
STANDS AN ARMED  
GUERRILLA DRESSED  
IN SOME FUTURISTIC  
VERSION OF A TYPICAL  
CHE GUEVARA COMRADE.

3rd  
shooting

Cam 3 2 shot

HE RAISES A FUTURISTIC  
GUN TO FIRE. SIR  
REGINALD LEAPS AT  
HIM, KNOCKING ASIDE  
THE GUN.



THE TWO MEN STRUGGLE  
VIOLENTLY.

SIR REGINALD FALLS  
TO THE GROUND.

THE GUERRILLA STANDS  
OVER HIM APPARENTLY  
ABOUT TO FIRE. WE  
SEE THIS FROM SIR  
REGINALD'S POV.

Edir & E  
Styles

Shoot this  
at end of  
sequence.

THEN AS SIR REGINALD  
LOOKS UP WITH TERROR  
IN HIS EYES, THE  
GUERRILLA SLOWLY  
DISSOLVES OUT OF  
SIGHT.

Can 4 lock off.

**SUPER SPECIAL 'TIME' EFFECT. (Cam 5/A.)**

FOR A MOMENT SIR  
REGINALD LIES THERE  
DAZED AND CONFUSED)

\* SPIN BACK see Guerilla disappear

Cam 3 for A

MISS PAGET: (VO) Sir Reginald!

(CUT:

IN THE DOORWAY  
STANDS SIR REGINALD'S  
SECRETARY. SHE HOLDS  
SOME FOLDERS.

VERY CONCERNED SHE  
DASHES TO HIM)

What happened! Are you all right?

(HE STARTS TO GET  
TO HIS FEET, STILL  
SHAKEN AND TERRIFIED)

STYLES: ... Attacked me ... tried to  
kill me ...

MISS PAGET: Who did? What happened?

Bring  
up  
music

to  
lock Rig  
strings

X

X

THE TWO MEN STRUGGLE  
VIOLENTLY.

SIR REGINALD FALLS  
TO THE GROUND.

THE GURRILLA STANDS  
OVER HIM APPARENTLY  
ABOUT TO FIRE. WE  
SEE THIS FROM SIR  
REGINALD'S POV.

*Cap Gurrilla  
(Style 9.0.1.)*

THEN AS SIR REGINALD  
LOOKS UP WITH TERROR  
IN HIS EYES THE  
GURRILLA SLOWLY  
DISSOLVES OUT OF

*Style 2  
at end of  
chapter*

*Telephon rings*

*Brig answers.*

*Its the Minister*

*He tells Yates he wants*

*the guard on the house doubled*

IN THE DOORWAY  
STANDS SIR REGINALD'S  
SECRETARY. SHE HOLDS  
SOME PAPERS.

VERY CONCERNED SHE  
DASHES TO HIM

What happened! Are you all right?

(HE STARTS TO GET  
TO HIS FEET, STILL  
SHAKEN AND TERRIFIED)

STYLES: ... Attached me ... tried to  
kill me ...

MISS PAGE: Who did? What happened?



(SIR REGINALD IS  
NOW STANDING. HE  
STRUGGLES TO REGAIN  
CONTROL OF HIMSELF)

STYLES: He vanished ... disappeared  
into thin air ... like a ghost ...

Can 1 <sup>ch</sup> Window ~~to~~

<sup>zoom</sup>  
slowing out to include Miss Paget  
and hold for reaction

(SHE DOESN'T BELIEVE  
HIM.

THE CURTAINS ARE  
STILL OPEN. BEHIND  
THEM WE NOW SEE THE  
~~FRENCH~~ FRENCH WINDOWS WHICH IS  
AJAR.

MISS PAGET GOES TO  
THEM. HER LOOK  
REGISTERS HER DIS-  
BELIEF AND HER  
PUZZLEMENT AT WHAT  
MIGHT HAVE HAPPENED)

\* Can 3  
Shook the high shot  
of STYLES HERE.

KEEP TAPE  
RUNNING

STOP RECORDING (Cams to Repos)  
Grams to prepare fold back dialogue.

~~misses~~  
~~misses~~  
Boon C. 1

2. INT. UNIT LABORATORY. DAY.

Can 2 <sup>B</sup> to part of Tardis  
Held in ~~the~~

(DOCTOR WHO IS AT  
WORK ON THE TARDIS  
CONSOLE.

Can 1 <sup>C</sup> ~~misses~~ 2 shot

JO WATCHES HIM.  
SHE HOLDS PAGES  
WITH SCIENTIFIC  
FORMULA ON THEM)

JO: Come on Doctor ... Why don't you  
take a break?

DOCTOR WHO: Maddening ... It's so nearly  
there ... If I could only cut-out their  
over-ride on the dematerialisation  
circuit. Let me look at that again.

(DOCTOR WHO TAKES  
ONE OF THE PAPERS  
FROM JO. STUDIES  
IT HARD)

JO: Doctor - I thought the Tardis  
was working again.

DOCTOR WHO: What gave you that idea?

Can 4B Tight  
m.c.v.  
Jo

JO: Getting myself whipped off to  
an alien planet five hundred years  
in the future. All that business  
with IMC and the Colonists.

Can 1 Tight  
m.c.v.  
Dr. Who

DOCTOR WHO: My dear Jo, the Tardis  
was being operated under remote  
control by the High Council of the  
Time Lords. Just because they wanted  
me to do their dirty work ...

Can 2. 2 shot  
with Tardis and  
Double Doors featured  
centre

JO: But if it worked for them ...

DOCTOR WHO: (IRRITATED) I don't want  
it to work for them. I want it to  
work for me! No-one's going to use  
me as an interplanetary puppet.

(HE BENDS OVER THE  
CONSOLE AGAIN.  
TWIDDLES A BIT.  
MAKES A FEW  
CONNECTIONS)

Of course. Why didn't I think of  
that ...?

(HE BENDS DOWN AND  
DISAPPEARS FROM  
SIGHT BEHIND THE  
CONSOLE.

JO LOOKS AT THE  
PAPERS, SHRUGS.  
SHE CAN'T MAKE HEAD  
OR TAIL OF THEM.



NOTE: Camera card for PRE RECORDING  
To READ

Cam 1X Wide 2 Shot (To match position of  
Cam 2B)

This shot to be keyed to Cam 2 Scene 2.

Cam 2 X m.c.u Dr. Who

This shot is NOT keyed to Scene 2  
but cut in

Oh, no- What are you doing here?

\* Doors to open

JO LOOKS UP AS  
THE DOOR OPENS  
AND DOCTOR WHO  
WALKS IN, ANOTHER  
JO GRANT AT HIS  
HEELS

RUN IN  
PRE RECORDING  
KEYED TO CAM 2.

Cam 4 B Tight m.c.w. to reaction

Cam 1 X Keyed to  
Cam 2.

wide  
Shot

Tardis, door & Jo

Wide 2 shot

DOCTOR WHO (2): Good grief ... Oh  
yes ... yes of course ... I remember  
now....

(BUT JO CAN ONLY  
LOOK AT HIM  
THUNDERSTRUCK)

Now don't worry my dear. I know  
you're alarmed but -

(THEN DOCTOR WHO 1  
EMERGES FROM UNDER  
THE CONSOLE AND  
STANDS, NOT NOTICING  
HIS OTHER SELF)

Beam D1

include Dr. Who

DOCTOR WHO (1): Yes - I think that  
does it. Why on earth I never  
realised ...

(HE NOW NOTICES  
JO'S FACE, TURNS  
AND SEES HIS  
OTHER SELF. HE  
REACTS NOT WITH  
SURPRISE, BUT  
WITH SCIENTIFIC  
DISAPPOINTMENT)

Oh no! What are you doing here?

Cam 5 A Tight m.c.w. Dr. Who reaction

Cam 2 X m.c.w. Dr. Who

FOR RUNNING IN PURPOSE

RUN IN MASTER 2 SHOT ON CAM 2



\* Doors to open

- 6 -

10

Run in  
PRE RECORDING  
KEYED TO CAM 2  
GAMES FORBIDDEN

TO LOOK UP  
THE DOOR OPENS  
AND DOCTOR WHO  
WALKS IN, ANOTHER  
TO GRANT AT HIS  
HEELS

Can 4  
1000  
reaction

Can 2  
1000  
reaction  
Can 3  
1000  
reaction

DOCTOR WHO (2): Good grief... Oh  
Yes... Yes of course... I remember  
how...

Can 2  
1000  
reaction  
Can 3  
1000  
reaction

Cam 1x 2 shot a/b  
(THUNDERSTUCK)

Now don't worry my dear, I know  
you're alarmed but -

(THEN DOCTOR WHO I  
EMERGES FROM UNDER  
THE CONSOLE AND  
STANDS, NOT NOTICING  
HIS OTHER SELF)

DOCTOR WHO (1): Yes - I think that  
does it. Why on earth I never  
realized...

Include Dr. Who

(HE NOW NOTICES  
JO'S FACE, TURNS  
AND SEES HIS  
OTHER SELF. HE  
REACTS NOT WITH  
SURPRISE, BUT  
WITH SCIENTIFIC  
DISAPPOINTMENT)

Can 2  
1000  
reaction  
Can 3  
1000  
reaction

Oh no! What are you doing here?

Can 2  
1000  
reaction  
Can 3  
1000  
reaction

Can 2  
1000  
reaction  
Can 3  
1000  
reaction

Can 2  
1000  
reaction  
Can 3  
1000  
reaction

(Cam 2 a/b)

DOCTOR WHO (2): Don't worry, I'm not here ... that is ... well in a sense I am here, but you're not there. It's a bit complicated to explain.

Cam 5. m.c.v. Dr. Who

DOCTOR WHO (1): Well, this won't do at all, will it. Can't have two of us running about ...

Cam 1\*

Wide 2 Shot  
Keyed to

DOCTOR WHO (2): Don't worry old chap. It'll sort itself out in just ...

Cam 2. Wide 2 Shot  
with Door centre  
loose CHROMAKEY  
ON EXPLOSION

(THERE IS A BANG  
AND A FLASH FROM  
THE CONSOLE AND  
INSTANTLY DOCTOR  
WHO(2) AND JO (2)  
VANISH.

\* Special Effects.

JO RECOVERS  
HERSELF)

Cam 4 Tight  
m.c.v. Jo

JO: Doctor ... what happened?

Cam 1 Tight  
m.c.v. Dr. Who

DOCTOR WHO: Very complicated thing time. Once you've begun tampering with it, the oddest things start happening.

Cam 4 Tight  
m.c.v. Jo.

JO: But there was another you. And another me! Where did they go?

Cam 1 Tight  
m.c.v. Who

DOCTOR WHO: Back into their own time stream of course ... or do I mean forward?

Cam 2 Wide Dr. Who  
E Tardis

JO: But Doctor -

DOCTOR WHO: Don't worry Jo. It was a freak effect. Most unlikely to happen again. Now then, where was I ...



8 (He moves back to the first position)

(HE STARTS STUDYING THE PAPER AGAIN)

Can 5C m.l.s. Doors include the Brigadier

~~(JO GIVES A SIGH OF DESPAIR)~~

THEN THE DOOR OPENS AND THE BRIGADIER WALKS IN)

BRIGADIER: Ah, Doctor. Glad you're still here.

Can 1 Wide 3 shot

(A QUICK LOOK FROM DOCTOR WHO TO JO)

I need your help.

DOCTOR WHO: I'm sorry....I'm busy.

BRIGADIER: So am I Doctor. So am I. Now then, you've heard of Sir Reginald Styles...?

DOCTOR WHO: No I can't say I have.....

JO: (CUTTING IN) Isn't he the chief British representative at the U.N.?

BRIGADIER: That's right. A key figure in the latest Summit Conference.

Can 2 2 Shot  
Dr. Who / Brigadier

DOCTOR WHO: My dear chap, I'm a scientist, not a politician.

BRIGADIER: Doctor, if you weren't always tinkering with that wretched contraption, you'd realise just how bad the international situation's become.

DOCTOR WHO: Humans are always squabbling over something.

Can 1 Tight m.c.v Brigadier

BRIGADIER: Well this particular squabble looks like ending up in a third world war!

Can 5 Tight m.c.v Dr. Who Reaction -8-

(DOCTOR AND JO REACT, REALISING THE SERIOUSNESS OF THE SITUATION)



Cam 2 Tight  
m.c.c.v  
Brigadier

BRIGADIER:(CONTINUING) The Chinese delegation's refused to attend. Without them the Conference can't even begin. Styles is flying to Peking in a few hours. There's just a chance he can persuade them to change their minds.

Cam 5 a/b. To where  
are problem

DOCTOR WHO: All right, Brigadier. What's the matter with this politician of yours?

Cam 1 3 shot

BRIGADIER: Well, he was working late last night, down at Austerly...

JO: Where's that?

Cam 2 Tight  
m.c.c.v  
Brigadier

BRIGADIER:(IMPATIENTLY) Austerly Miss Grant, is a government owned country house about fifty miles from London, where the Conference is to be held.

~~PADE~~  
MAX SUPER  
MIXED

JO: On.  
JO: Sorry.

Cam 3 SLOW MIX  
2nd shot q.v. TO  
Dr. Who / Brigadier  
EAD

BRIGADIER: Styles suddenly started acting oddly. Seemed to think someone was trying to assassinate him.

DOCTOR WHO: Do you know who?

BRIGADIER: Some sort of ghost apparently.....

Cam 2 to Repos

TELECINE 2:

Ext. Styles House. Day.

We are ON THE HOUSE.  
Suddenly the figure of the GUERRILLA materialises walking along a path. The gun at the ready.

He is now doing a reece round the house. He moves silently and cautiously.  
He keeps looking around as if afraid he is being followed.

Music



We STAY WITH HIM for a moment as he gets nearer to the house. And then he gives one more look over his shoulder and reacts in terror. We don't see what he sees but it is enough to induce a near panic.

He starts to run.

We FOLLOW HIM to a country lane. He hurls himself over a five barred gate and crosses a field.

Still he runs, hotly pursued by some menacing enemy.

The field brings him to the edge of a railway embankment.

He is trapped. He can't run forward and doesn't know whether to go left or right. Below him the embankment is a sharp drop of fifty feet to the lines.

He turns back and then staggers backwards, falling over the edge.

Now we see that he has been fleeing from TWO MONSTERS menacing. Savage. Larger than life. They are humanoid in shape, with alien heads and hands.

On the railway line we PICK UP the BODY OF THE GUERILLA. The gun beside him.

After a moment ONE of the MONSTERS COMES INTO SHOT. He leans over the DEAD MAN, smiles and then walks away and joins the OTHER.

Music gathers momentum

6-14

Ship



We STAY WITH HIM for a moment as he gets nearer to the house. And then he gives one more look over his shoulder and retreats in terror. We don't see what he sees but it is enough to induce a near panic.

He starts to run.

We FOLLOW HIM to a corner lane. He hurries himself over a five barred gate and crosses a field.

Still he runs, hotly pursued by some menacing enemy.

The field brings him to the edge of a railway embankment.

He is trapped. He can't run forward and doesn't know whether to go left or right. Below him the embankment is a sharp drop of fifty feet to the lines.

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Now we see that he has been fleeing from TWO MONSTERS menacing. Savage. Larger than life. They are humanoid in shape, with alien heads and hands.

On the railway line we PICK UP THE BODY OF THE GUELLILA. The gun beside him.

After a moment ONE of the MONSTERS COMES INTO SHOT. He leans over the DEAD MAN, smiles and then walks away and joins the OTHER.



We FOLLOW them into the mouth of the disused railway tunnel for which the embankment has been cut. As they enter it they disappear from view. Melting into the blackness.

END TELECINE 2.

Bring up  
the long  
high pitched  
note

mix

Can 4<sup>A</sup>  
4 AM. cv  
Miss Paget  
hold her fists  
4 shot

STUDY. AUSTERITY <sup>Room B1</sup>  
HOUSE

3. INT. ~~STYLES LIVING ROOM~~. DAY.

(MISS PAGET HAS JUST  
FINISHED RECOUNTING  
THE EVENTS OF LAST  
NIGHT TO DOCTOR  
WHO, JOE AND THE  
BRIGADIER)

MISS PAGET: He said someone had  
attacked him ... and then vanished ...

DOCTOR WHO: And he definitely used  
the word "ghost"?

MISS PAGET: Oh yes. But afterwards  
he ...

(SHE STOPS HERSELF  
ABRUPTLY AS  
SIR REGINALD STYLES  
ENTERS)

Can 3. A  
Wide Shot  
Doors near  
as include  
Styles  
into  
group

STYLES: What's going on?

MISS PAGET: These gentlemen are from  
Unit.

STYLES: Who asked them to come here?

MISS PAGET: I did. Because of what  
happened last night.



STYLES: Nothing happened last night.

BRIGADIER: There seems to have been some sort of incident, Sir Reginald ...

STYLES: Nothing of any importance.

JO: (TACTFULLY) Perhaps if you could tell us what happened Sir?

STYLES: I was working late ... must have dropped off. A freak gust of wind blew the papers off my desk. I woke up a little confused. I was picking up the papers when Miss Paget came in.

BRIGADIER: But you did mention "ghosts"?

STYLES: Did I? Must have been having a nightmare.

MISS PAGET: The french windows were properly shut, Sir. I remember closing them before I went to bed.

STYLES: Then I must have opened them.

(DOCTOR WHO HAS BEEN EXAMINING THE ROOM)

DOCTOR WHO: Did you also make these marks on the floor here? (INDICATING) Muddy feet, Sir Reginald. Someone was in here.

(STYLES IS VERY ANGRY).

STYLES: Are you accusing me of lying, Sir?



(TACTFULLY THE  
BRIGADIER INTERVENES)

BRIGADIER: Sir Reginald, you've obviously been under a strain recently. Were you feeling at all unwell last night?

3  
STYLES: (A BIT TOO EMPHATIC) I felt and feel perfectly well. (TURNS TO HER) Now what time's the car arriving, Miss Paget? I'm due at the airport in an hour.

(A LOOK TO THEM.  
SHOULD HE GO?)

MISS PAGET: It's on it's way now.

STYLES: (TO BRIGADIER) If you'll excuse me ... I've a lot to do.

BRIGADIER: You've no objection to my men searching the grounds?

STYLES: None at all. Though I really don't know what you hope to find.

~~(HE GOES OUT.)~~

~~THEN THE BRIGADIER  
MOVES TO DOCTOR WHO  
AND THEY START TO MOVE  
OUT.~~

~~END ON MISS PAGET,  
(CLEARLY VERY WORRIED)~~

4 to Miss  
Paget  
my

TELECINE 3:

Ext. Grounds of Styles  
House and Railway cutting  
by Tunnel Entrance. Day.

VARIOUS SHOTS of the  
DOCTOR, the BRIGADIER  
and UNIT MEN including  
CAPTAIN YATES and  
SERGEANT BENTON searching  
in grounds.

ONE of the SOLDIERS  
peers over the edge of  
the embankment and sees  
the GUERRILLA lying on  
the disused railway  
track. He signals to  
the OTHERS.

Soldier: Over here.

DOCTOR WHO and BRIGADIER  
join YATES by the BODY  
of the GUERRILLA. Beside  
the BODY is the gun he  
had been carrying.

Note: The track must be  
obviously very disused -  
overgrown with weeds.  
Track out of alignment  
etc., broken sleepers.

DOCTOR WHO kneels to  
examine the BODY.

DOCTOR WHO: He's in a bad way, poor  
chap. Better get him to hospital.

BRIGADIER: Yates!

YATES: Right away sir.

He moves off.

The BRIGADIER bends  
down and picks up the  
gun. Examines it.



BRIGADIER: This is a new one to me.  
What do you think, Doctor?

DOCTOR WHO takes it and  
looks carefully at it.

DOCTOR WHO: I'm not sure ...

SERGEANT BENTON  
approaches from the  
mouth of the tunnel.  
He carries a small box -  
like a miniature trans-  
istorised transmitter.

He shows it to them.

BRIGADIER: What is it, Benton?

BENTON: No idea sir.

DOCTOR WHO takes it  
and looks closely at  
it.

BENTON: It was hidden behind an old  
~~signal~~ about fifty yards inside the  
tunnel. Must have been put there  
recently, I reckon.

We CLOSE IN ON the  
DOCTOR looking most  
curiously at it.

END TELECINE 3.

~~WALL~~ MIX

Cam 3B to Mirror wall

mix

Cam 2C ~~to~~ ~~to~~ ~~to~~

Very wide go in  
on Controller

4. INT. ~~CONTROL ROOM~~ CONTROL ROOM. DAY.

(THIS IS A SMALL AUSTERE  
ROOM WITH A FEW UNIFORMED  
GIRLS AND MEN SITTING AT  
CONTROL PANELS, SILENTLY

Music  
sing.

D2  
boom D2

DALEK

Grams

Some Effect



AND SKILFULLY MONITORING  
THE INFORMATION ON THE  
SCREENS IN FRONT OF THEM  
AND FEEDING BACK IN-  
STRUCTIONS VIA KEYBOARDS.

ON A PLINTH IN THE CENTRE  
~~AT A SMALL DESK AT ONE~~  
~~END~~ SITS A MAN WE SHALL  
KNOW AS THE CONTROLLER.

HE IS HUMAN, BUT WEARS  
A SLIGHTLY MORE SOPHISTICATED  
VERSION OF THE UNIFORM WORN  
BY THE MONSTERS. OUTWARDLY  
HE IS A HARD, PITILESS MAN.  
AS WE GET TO KNOW HIM WE  
SHALL SEE IN HIM THE INNER  
GUILT AND ANGUISH OF THE  
QUISLING. FOR THAT IS  
WHAT HE IS.

Cam 1 D Doors  
Include Monsters  
hold them to the  
Controller.

THE TWO MONSTERS ENTER)

CONTROLLER: Your report?

MONSTER ONE: Mission accomplished.  
Enemy element located and eliminated  
in twentieth century time zone.

CONTROLLER: Any complications?

(THE TWO MONSTERS LOOK  
AT EACH OTHER)

MONSTER ONE: No complications.

CONTROLLER: Good. They will be  
pleased.

(THEY TURN TO GO)

Cam 50% Controller

I didn't say dismiss. (cont ...)

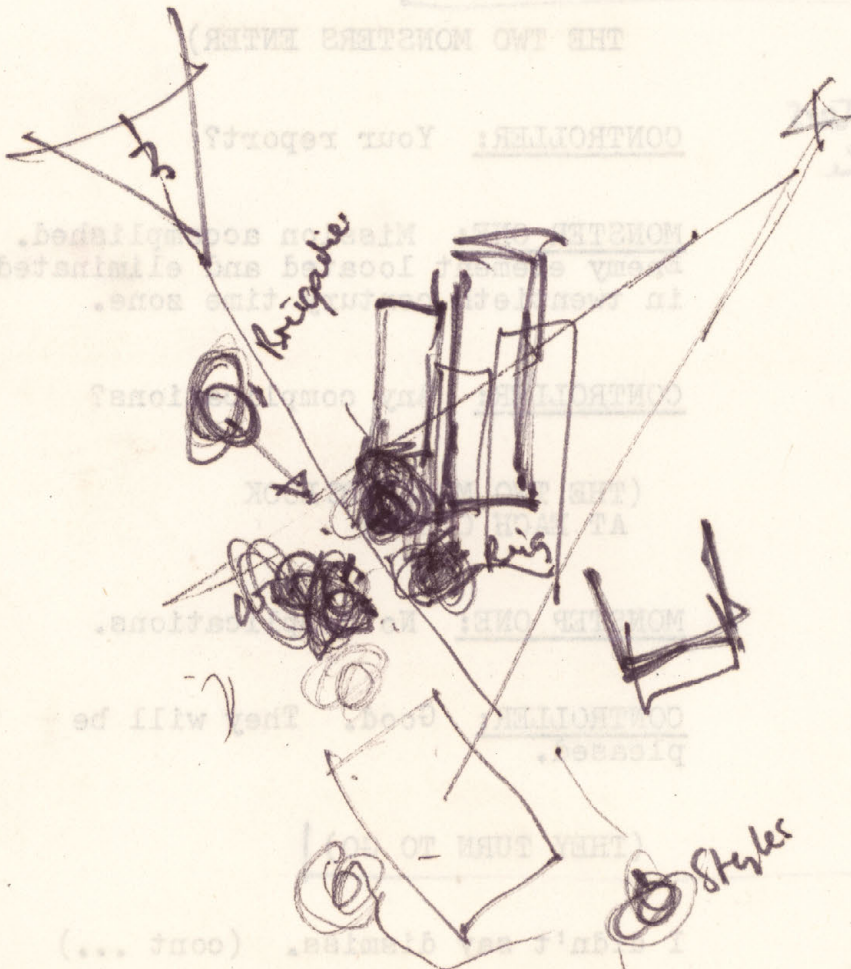
Cam 1 o/b

(THEY RETURN TO  
THEIR PLACES)



AND SKILLFULLY MONITORING  
THE INFORMATION ON THE  
SCREENS IN FRONT OF THEM  
AND FEEDING BACK IN-  
STRUCTIONS VIA KEYBOARDS.  
ON A PULPIT IN THE CENTRE  
AT A SMALL DESK AT ONE  
END SITS A MAN WE SHALL  
KNOW AS THE CONTROLLER.

HE IS HUMAN, BUT WEARS  
A SLIGHTLY MORE SOPHISTICATED  
VERSION OF THE UNIFORM WORN  
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AS WE GET TO KNOW HIM WE  
SHALL SEE IN HIM THE INNER  
GUILT AND ANGUISH OF THE  
QUISLING. FOR THAT IS  
WHAT HE IS.



(THEY RETURN TO  
THEIR PLACES)



CONTROLLER: (cont) I want an intensified effort. There can be no relaxation. Not till we have found all those behind this menace and eliminated them too.

(THEY DO NOT MOVE)

Right ... you may go. But keep me informed of all developments.

(THE MONSTERS MOVE AWAY.

A PANEL IN THE WALL  
SLIDES OPEN AND THEY  
WALK OUT THROUGH IT.

~~WE STAY ON THE CON-  
TROLLER WHOSE FACE  
BETRAYS AN INNER WORRY)~~

Ca-2 ~~Handwritten notes~~  
Handwritten notes  
Handwritten notes  
to Controller  
slow zoom out.

TIME MIX

Can't to Repost STYLERS  
Can ~~==~~ 5 to LAB

31

Cam  
3A ~~EF~~ ~~WW~~

Ch Gun  
include  
styles near

AUSTELUS

## STUDY

5. INT. ~~STYLES~~ HOUSE. ~~LIVING ROOM~~. NIGHT.

(THE BRIGADIER AND THE DOCTOR ARE IN THE LIVING ROOM. THEY HOLD THE 'MACHINE' AND THE GUN.

THE DOOR OPENS AND  
STYLES COMES IN. HE  
HAS HIS COAT ON AND  
SEEMS ABOUT TO LEAVE.

DURING THE SCENE HE COLLECTS A FEW PAPERS AND PUTS THEM INTO HIS CASE.

HE REACTS IRRITABLY  
AS HE SEES THEM)

THE BRIGADIER OFFERS OUT  
THE GUN.

STYLES: What is it now, gentlemen?  
(cont ...)

Can 4A 2 smk  
who/bring



(THE BRIGADIER HOLDS  
FORWARD THE GUN.

BRIGADIER: *We wondered if you had  
seen this - before.*  
STYLES SEES IT AND  
REACTS, THEN HE  
RECOVERS)

Can 3 *alb*

STYLES: (cont) Really, Brigadier ...  
What sort of games are you playing?

Can 4 *alb*

BRIGADIER: It's not a game, Sir.  
It's our job to protect you.

3 *alb*

STYLES: I don't need your protection.

*He moves away*

4A *3 shot*

DOCTOR WHO: We found a seriously  
injured man beside the railway tunnel.

STYLES: What did he look like?

BRIGADIER: *five average* Thirtyish - ~~heavy~~ build -  
~~black moustache~~. (OR WHATEVER FITS  
THE ACTOR IN QUESTION) He was wearing  
a sort of ~~futuristic~~ *guerrilla* combat suit.

DOCTOR WHO: And carrying this gun.

(STYLES REACTS, BUT  
WILL ADMIT NOTHING)

Can 1A *h.c.v Styles*  
*Reacts Styles*  
*go*

STYLES: I'm sorry gentlemen. I  
have more important matters on my  
mind. *Now* - If you'll excuse me ...

(HE CLOSSES HIS CASE  
AND GOES TO THE DOOR)

Can 3 *3 shot*  
*Higher up*

BRIGADIER: I've arranged a special  
escort to take you to the airport,  
Sir Reginald.

*60 Styles*  
*go*

STYLES: If you insist.



(STYLES GOES OUT.)

THROUGH THE HALL WE  
SEE MISS PAGET WAITING  
FOR HIM.

THE BRIGADIER, THOUGHT-  
FUL, WEIGHTS THE GUN  
IN HIS HANDS.

THEN TURNS TO DOCTOR  
WHO AND SAYS:)

*Tighter on  
2 feet*

BRIGADIER: Well Doctor?

DOCTOR WHO: I'd like to get this gun  
back to the lab - run some tests on  
it.

BRIGADIER: Anything else we can do?

DOCTOR WHO: Not for the moment.  
We'll just have to hope our would-be  
assassin regains consciousness.

*Dummy Pos. X  
Cam 1 to Lab. Lab  
Cam 3 to Lab.*

TELECINE 4:

Ext. Roadway. Day.

CAPTAIN YATES stands  
by an ambulance, drawn  
up with rear doors open.

SERGEANT BENTON is  
supervising the loading  
of the BODY, which is  
being carried on a  
stretcher.

STUDIO:

*SET IN  
DUMMY & BACKING*

YATES: You're to stay with him every  
moment Benton. Get down anything he  
says. Anything at all.

BENTON: Leave it to me sir.



BENTON climbs in after  
the stretcher.

YATES closes the door  
and the ambulance drives  
off.

END TELECINE 4.

---

STOP RECORDING  
TO SET IN DUMMY

~~MARY ELIZABETH~~  
REPOS CAMS      3 to POS C  
                    4 to POS C  
                    5 to POS A

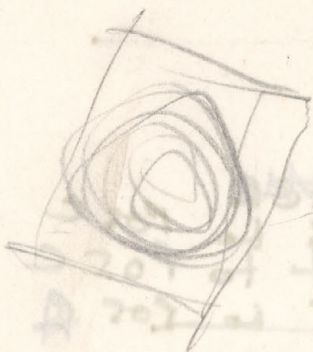
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(On to page 21, Scene 6)

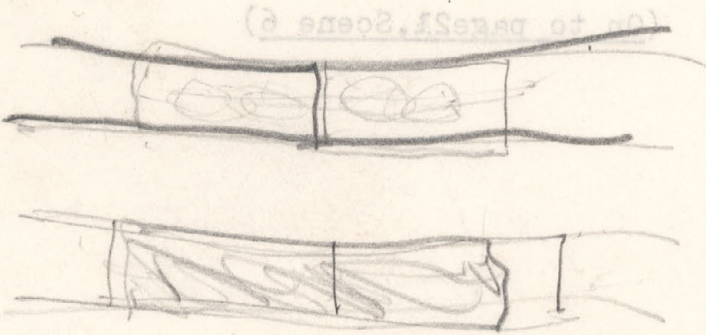
HINTON climbs in after  
the stretcher.

YATES closes the door  
and the ambulance drives  
off.

END THEATRE 4.



STOP RECORDING  
TO SET IN DUMMY  
REPOS CAMS





Floater  
Flak Repor.

Room 8

C2

Can 3C

6. INT. UNIT LABORATORY. DAY.

Time machine  
pan up to Gun

Can 1B 3 Shot with  
Dummys Dummy on  
Can 1 X Keyed  
to Can 2

(THE GUN HAS BEEN  
SET UP ON A TRIPOD.  
IT FACES A DUMMY  
FIGURE WHICH THE  
DOCTOR HAS SET UP  
AS A TARGET. HE  
IS EXPLAINING IT  
TO JC AND THE  
BRIGADIER.

THE OTHER MACHINE  
LIES ON A BENCH)

DOCTOR WHO: Basically it's a form  
of ultra-sonic disintegrator.

JO: You mean a ray gun?

(DOCTOR WHO GIVES  
HER A LOOK)

DOCTOR WHO: Yes, Jo. But far more  
sophisticated than anything yet  
invented on earth. Look.

focus on Bkd go in on gun end with  
Dummys Dummy on  
Chronakay)  
loose Can. 1 on  
Explosion  
~~WAAAAA WAAAAA WAAAAA~~

(DOCTOR WHO AIMS THE  
GUN AND FIRES IT.

\* Special  
Effects

THE EFFECT ON THE  
DUMMY IS TO DIS-  
INTEGRATE IT AND  
MAKE IT DISAPPEAR.

~~NO EXPLOSION;  
NO SMOKE, JUST A  
GRADUAL DISINTEGRATION.~~

THE EFFECT ON THE  
BRIGADIER AND JO  
IS CONSIDERABLE)

Quite an effective little weapon,  
eh?

Can 3C  
Tight 3 Shot



BRIGADIER: You say it wasn't made on earth. D'you mean it comes from another planet?

DOCTOR WHO: That was my first theory. But the metallurgical analysis shows the iron constituent is very much of this world. In fact it was mined not a hundred miles from here - in South Wales.

Cam 5 <sup>M.C.V.</sup> Brigadier  
10

BRIGADIER: How do you explain that?

(DOCTOR WHO MOVES  
~~TWD~~ AND PICKS UP  
THE OTHER MACHINE)

Cam 3 3 shot  
Brig/do/who

hold who first  
then Brig.  
with do centre rear

DOCTOR WHO: Do you believe in ghosts, Brigadier?

BRIGADIER: Let's be serious ...

*He moves to join Dr. Who*

DOCTOR WHO: I am.

BRIGADIER: Really Doctor ...

*when moves to the*

DOCTOR WHO: My mistake. I was forgetting the unimaginative nature of the military mind. (TO JO) We saw a couple earlier on, didn't we, Jo?

JO: (PERPLEXED) Did we?

DOCTOR WHO: In this laboratory ...

JO: (GETTING IT) Oh ... You mean ...

DOCTOR WHO: Mind you those were very benevolent manifestations ... none of your chilly fingers or clanking chains ... but ghosts; nonetheless.

Cam 3 <sup>M.C.V.</sup> who

Cam 2 <sup>M.C.V.</sup> Jo



ON 3

Cam 2 ID

Tight  
2 Shot  
Brig/Who

JO: But that was because you were playing about with the time mechanism on the Tardis.

BRIGADIER: Still can't get it to work, eh, Doctor?

DR.WHO: (HOLDING UP MACHINE)  
I can't get this to work either. But it's also a kind of time mechanism of a very crude kind.

Cam 3 Tight  
3 Shot

~~BRIGADIER~~ JO: How do you know?

DR.WHO: Look.....

(HE TAKES A PART OF ITS GUTS)

JO: It's a....mini-dematerialisation circuit!

DR.WHO: Top of the class. (PUTTING THE CIRCUIT BACK IN) Trouble is though... (HE JIGGERS THE CIRCUIT. SUDDENLY A SPECTACULAR VISUAL EFFECT OCCURS AROUND THE TIME MACHINE)

\* Special Effects

DR.WHO: Good grief! It's working!

Cam 2 to circuit

pull out to  
full Time machine

super

Cam SA TIME EFFECT

MX Cam 1 to

TELECINE 5:

Int. Ambulance. Day.

BENTON sits in the ambulance watching over the GUERILLA who is on the bunk.

Suddenly, the GUERILLA begins to show signs of distress, twisting and muttering in anguish.

BENTON leans forward, concerned:

Cam 1 to Pos E



~~BENTON: All right mate, all right.  
Don't worry. You'll soon be okay....~~

big  
strong  
expression

But the GUERRILLA  
becomes transparent and  
vanishes before BENTON's  
astonished eyes.

**BENTON REACTION**  
END TELECINE 5.

**Fade Super**

~~TIME MIX~~

**D2**  
**Boon**

**DALEX**

7. INT. CONTROL ROOM. DAY.

(THE CONTROLLER WAITS  
AS HIS CONSOLE - TWO  
MONSTERS ~~ENTER~~ HAVE ENTERED)

CONTROLLER: Well?

MONSTER: We are still searching.

CONTROLLER: You haven't found their  
headquarters?

MONSTER: We believe they are concealed  
in the tunnels beneath the city - the  
area is large ...

CONTROLLER: I don't want excuses. Find  
them. Time is short.

(AS THE MONSTERS TURN  
TO EXIT, LIGHTS BEGIN  
FLICKERING ON A CONSOLE  
AND AN EXCITED FEMALE  
TECHNICIAN CALLS TO  
THE CONTROLLER)

TECHNICIAN: Sir!

**5D** 2 Monster  
hold them to the Controller  
Room only in 3 shot

**Ca 1E** u.c.u  
Technician  
with part of  
Controller fgd. o.o.f  
throw focus  
to Controller



CONTROLLER: What is it?

(HE ~~CROSSES TO HER~~)

TECHNICIAN: Time transmitter in operation, sir. Twentieth century zone.

Can 5 P m.c.u  
C

CONTROLLER: Can you fix the space-time co-ordinates?

Can 1 m.c.u  
T.  
with desk top

TECHNICIAN: I'm trying sir...but it's very faint and erratic.

(SHE OPERATES FOR A FEW MORE ANXIOUS MINUTES)!!

MX

Beam C2.

Can 3  
cc machine  
with Can 4  
Superd

7A. INT. UNIT LABORATORY . DAY

(DR.WHO STRUGGLES TO SWITCH THE TIME MACHINE OFF)

JO: Be careful Doctor.

DR.WHO: It's all right Jo...Ah!

(HE MAKES IT. THE MACHINE GOES OFF, THE EFFECT STOPS.)

Loose super

MX

Beam D2.

Can 1 abo

7B. INT. CONTROL ROOM DAY

CONTROLLER: Well?

TECHNICIAN: No good sir. There was a transference I think...but the machine's cut out completely.

Can 5 abo

CONTROLLER: Continue scanning. Next time - you'd better be more efficient.

(THE CONTROLLER IS CLEARLY EVEN MORE WORRIED THAN BEFORE. ~~HE PRESSES A BUTTON AND A DOOR IN THE WALL OPENS UP.~~

~~HE TURNS~~  
~~THE CONTROLLER ENTERS.)~~

~~BAADENKHA~~

AND AS IF FROM NOWHERE  
A DALEK APPEARS

Cam 2 c w Controller  
fast zoom out  
to include  
Dalek right fgd

8. INT. INNER ROOM DAY.

DALEK: (V.O.) Report.

Boom C2

9. INT. UNIT LABORATORY. DAY

(THE DOCTOR IS STILL EXAMINING THE MACHINE, WHILE JO AND THE BRIGADIER LOOK ON APPREHENSIVELY)

DR.WHO: It's all right..the things gone completely dead.

JO: But it was working?

(DR.WHO IS STILL EXAMINING THE MACHINE)

DR.WHO: It started to work Jo. Ah, I see. The temporal feedback circuit must have overloaded.

BRIGADIER: The what's done what?

DR.WHO: In your terms Brigadier.... the thing's blown a fuse....

(THE TELEPHONE RINGS.  
THE BRIGADIER ANSWERS IT.)

Cam 1  
3 shot  
with machine

Tight  
m.c.u  
who

3

Cam 1  
d/lls  
m.c.u  
Brig.



Yes Sergeant

BRIGADIER: (INTO PHONE) Lethbridge-Stewart ... All right, put him on.  
(PAUSE) What? You're sure? Yes, I see. All right Sergeant. Report back to Captain Yates.

Ca 3 show  
Jo & Who.

(THE BRIGADIER PUTS  
DOWN THE PHONE)

Can 1

That was Benton. He was in the ambulance with the man we found.

DOCTOR WHO: Well?

BRIGADIER: According to Benton the man just vanished ... faded away ... like a ghost.

JO: Oh no ...

BRIGADIER: Well Doctor. What now?

DOCTOR WHO: Whatever's going on centres round Styles house.

BRIGADIER: Obviously!

DOCTOR WHO: And whoever tried to harm Styles will probably try again. (TO JO) How do you feel about spending the night in a haunted house?

Ca #33  
Jo & Who  
B

Can 1 Jo Brig

Can 3 Jo Who

pan to reaction  
Mi. Jo do REACTION

FADE DOWN

FADE UP TELECINE 6:

Ext. Styles House. Dusk.

ESTABLISHING SHOT.

Sense of eeriness. The house is in darkness, except for one light in a downstairs room.

END TELECINE 6

Can 4 to RE Pos  
Can 3 to Post A  
Poss B photo



Unit 4.2

Brigadier enters and asks Yates  
how this one goes.

No sign of anything yet.

(THE BRIGADIER PUTS  
DOWN THE PHONE)

That was Benton. He was in the  
ambulance with the man we found.

DOCTOR WHO: Well?

BRIGADIER: According to Benton  
the man just vanished ... faded  
away ... like a ghost.

JO: Oh no ...

BRIGADIER: Well Doctor. What now?

DOCTOR WHO: Whatever's going on  
centres round Styles house.

BRIGADIER: Obviously!

DOCTOR WHO: And whoever tried to  
harm Styles will probably try  
again. (TO JO) How do you feel  
about spending the night in a haunted  
house?

KEEP TAPES RUNNING FOR CASE TO RE-FOOT

FADE TELETYPE 6

Ext. Styles House. Dark.

ESTABLISHING SHOT.

Sense of eeriness. The house  
is in darkness, except for one  
light in a downstairs room.

END TELETYPE 6



11X

Room B1

Cam B over mantelpiece  
of window

AUSTEREY HOUSE. STUDY

10. INT. ~~STYLES LIVING ROOM~~. EVENING.

Zoom out to  
include Jo

Cam ~~A~~ <sup>un. S.</sup> Door include  
A P Dr. Who hold hi  
to 2 shot

Cam 1 to repos

(JO IS ALONE. SLIGHTLY  
FRIGHTENED. CURTAINS  
MOVE SLIGHTLY WITH  
THE WIND. ~~SHE~~ <sup>effects</sup> ~~CROSSES~~ <sup>wind machine</sup> TO  
CLOSE THE WINDOW

THE DOOR OPENS AND  
DOCTOR WHO COMES IN  
CARRYING A TRAY WITH  
SOME FOOD ON IT, ALSO  
A BOTTLE OF WINE.

JO GIVES A SLIGHT START  
AS HE COMES IN, BUT HIS  
GOOD HUMOUR DISPELS HER  
FEARS)

DOCTOR WHO: One thing you can be  
sure of with politicians. Whatever  
their political ideas they always  
keep a well-stocked larder ... not  
to mention the cellar.

JO: Doctor, ought you to just help  
yourself like that?

DOCTOR WHO: You heard what Miss  
Paget said Jo. We're to consider  
the place our own.

JO: I wish you hadn't sent all the  
servants off ...

DOCTOR WHO: Essential Jo. Can't  
expect the ghost to walk in a house  
full of people. Come on, tuck in  
...

~~He~~ <sup>she</sup> crosses

JO: I'm not really hungry, Doctor.

C 4

2 shot

how to sit  
and then rise



SG

DOCTOR WHO: You should eat something.  
It's likely to be a long night.  
Here.

*she sits*

(HE HANDS HER SOME  
FOOD.

SHE TAKES IT BUT  
DOESN'T EAT.

*Cheese*

IN THE HALLWAY OUTSIDE  
A CLOCK CHIMES OMINOUSLY)

JO: What's that?

*rises*

DOCTOR WHO: Only a clock chiming.

(SHE RELAXES SLIGHTLY.  
BUT STILL VERY NERVOUS.

THE DOCTOR IS OBLIVIOUS)

You really must taste this cheese.  
Absolutely delicious.

(HE POPS IT INTO HIS  
MOUTH.

JO ISN'T INTERESTED.  
SHE LOOKS ROUND AT THE  
TIME MACHINE SITTING  
ON A TABLE IN THE  
CENTRE OF THE ROOM)

TELECINE 7:

Ext. Styles House. Dusk.

The house in B.G. A drive-  
way.

Various UNIT MEN patrolling.  
Armed.

Establish YATES chatting to  
SOME MEN.

Then BENTON moves into SHOT.

Yates: *Greyhound to*  
*Trap 2.*



BENTON: All the lads are in position sir.

YATES: Thank you, Benton. Quiet so far?

BENTON: Like a morgue.

YATES doesn't care for the simile. He nods and moves away to his jeep. He gets there. Turns and gives a slow look round. Then takes out his radio, pulls out ariel etc.

YATES: ~~Grayhound to Trap 1.~~

END TELECINE 7

II. INT. UNIT H.Q. EVENING.

(THE BRIGADIER AT THE RADIO RECEIVES YATES' MESSAGE)

BRIGADIER: Thank you, Yates. I want the watch kept up all night.

YATES: (FILTER) Be a help if you could tell us what to look for sir.

BRIGADIER: I wish I knew Yates. Just keep your eyes open.



Telecine 7A12. INT. TUNNEL. NIGHT.

(WE ARE LOOKING INTO THE BLACK HOLE OF THE RAILWAY TUNNEL. FROM ITS DEPTHS THE SILENCE IS BROKEN BY A WAIL OF ELECTRONIC, HALF HUMAN, SOUNDS. SUGGESTING A SINISTER PRESENCE DEEP INSIDE. THE SOUND WELLS AND ECHOES. SUDDENLY WE SEE THE VISUAL EFFECT PRODUCED ON THE TIME MACHINE)

Music  
High Note

Can 4 P&amp;C

SUPER  
TIME EFFECTSLOW  
MX

Room B2

Can 4A

Q drink

Zoom out

to

2 shot

hold to to  
doors

## AUSTREY HOUSE STUDY

13. INT. STYLES LIVING ROOM. NIGHT.

Fade

(DOCTOR WHO HAS OPENED THE WINE AND IS GIVING IT THE FULL WINE-TASTING TREATMENT)

DOCTOR WHO: Ah! A most good-humoured wine. A touch of the sardonic perhaps ... but not cynical ... a most civilised wine, after my own heart.

(HE TAKES A LARGER SIP. SMILES BENIGNLY.)

JO LOOKS AT HIM. SHE DOESN'T SMILE. SHE WALKS SLOWLY OUT OF THE ROOM INTO THE HALL)



12. INT. TUNNEL. NIGHT.

(WE ARE LOOKING INTO THE  
 BLACK HOLE OF THE RAIL-  
 WAY TUNNEL. FROM ITS  
 DEPTHS THE SILENCE IS  
 BROKEN BY A WALL OF  
 ELECTRONIC, HALF HUMAN,  
 SOUNDS. SUGGESTING A  
 SINISTER PRESENCE DEEP  
 INSIDE. THE SOUND  
 WELLS AND BOOMS.  
 SUDDENLY WE SEE THE  
 VISUAL EFFECT PRODUCED  
 ON THE TIME MACHINE)

TIME EFFECT  
 SUPER  
 4 sec

EXTRA SCENE.

13. INT. STUBBS LIVING ROOM. NIGHT.

(DOCTOR WHO HAS OPENED  
 THE WINE AND IS GIVING  
 IT THE FULL WINE-  
 TASTING TREATMENT)

DOCTOR WHO: Ah! A most good-humoured  
 wine. A touch of the ascetic  
 perhaps... but not cynical... a  
 most civilized wine, after my  
 own heart.

(HE TAKES A LARGER SIP.  
 SMILES BENIGNLY.)

JO LOOKS AT HIM. SHE  
 DOESN'T SMILE. SHE  
 WALKS SLOWLY OUT OF THE  
 ROOM INTO THE HALL)



Room 63

14. INT. HALL. NIGHT.Ca 2<sup>A</sup>

Empty Hall

~~pan to find Jo~~

include Jo

as go into car

~~(A FRONT DOOR. STAIRWAY.~~  
DOORS LEADING OFF.  
A GRANDFATHER CLOCK.  
IT NOW SHOWS NEARLY  
TWELVE O'CLOCK. A  
TELEPHONE ON A SIDE  
TABLE. VERY SILENT  
APART FROM THE TICKING.

THE SILENCE IS SINISTER.

JO REACTS TO IT. SHE  
LOOKS ROUND.

THEN MOVES BACK INTO THE  
LIVING ROOM)

Ca 1 Wide Hall  
with clock

## STUDY

15. INT. ~~LIVING ROOM~~. NIGHT.

Room 62

Ca 3<sup>A</sup>

(DOCTOR WHO LEANS BACK IN  
HIS CHAIR. ENJOYING  
LIFE.

JO COMES IN)

JO: Doctor?DOCTOR WHO: Yes, Jo.

JO: You didn't mean what you said  
to the Brigadier ... about ghosts?

DOCTOR WHO: There are many different  
kinds of ghosts. From the past and  
from the future.



JO: What kind did you have in mind?

DOCTOR WHO: The point is whether they have us in mind. ~~All we can do is wait.~~

Wind machine

(SUDDENLY THE CURTAINS BILLOW AND THE FRENCH WINDOWS BURST OPEN.

THE SOUND CAUSES JO TO TURN IN HORROR)

It's only the wind.

(THE WIND IS INDEED BLOWING INTO THE ROOM.

DOCTOR WHO CROSSES TO THE FRENCH WINDOWS AND CLOSES THEM. BUT HE DOESN'T BOTHER TO DRAW THE BLINDS FULLY. HE LEAVES A GAP. NOT INTENTIONALLY. JUST THROUGH OVERSIGHT. HE RETURNS TO HIS SEAT.

~~WE CLOSE ON JO'S FACE. REGISTER HER GROWING FEAR)~~

music

MX

to Telecine

slow  
Super

Can ~~B~~ <sup>A</sup> Time Machine Effect



Telecine 7B  
Box 7

16. INT. TUNNEL. NIGHT.

Music  
 Single  
 Note

(AS BEFORE.

THE SOUND EVEN MORE  
 FRIGHTENING.

grows

THEN GRADUALLY THREE  
 FIGURES MATERIALISE,  
 WALKING OUT OF THE  
 EMPTINESS.

skip

fade Super

AS THEY GET CLOSER WE  
 SEE THAT THEY TOO ARE  
 DRESSED AS GUERRILLAS.  
 THEY ALSO CARRY GUNS OF  
 THE SAME SORT DROPPED  
 BY THE DEAD MAN LAST  
 NIGHT. THEY LOOK GRIM  
 AND DETERMINED.

TWO ARE MEN, ONE  
 A WOMAN, THOUGH ALL  
 THREE WEAR SIMILAR  
 UNIFORMS.

ONE OF THE MEN SHURA  
 STARTS TO SET OFF, BUT  
 ANAT THE GIRL STOPS  
 HIM)

ANAT: We'll wait here till it's  
 light.

SHURA: But -

ANAT: I said we'll wait! Not long  
 now.

(THEY SETTLE DOWN TO  
 WAIT)

Slow Mix

Can 1 Feature Taped by Scene 16 Hall Austerlen House  
 Slow zoom out to  
 Empty Hall  
~~Can 1~~ Can 2<sup>A</sup> Double Doors

ALL IS QUIET  
 EXCEPT THE TICKING  
 OF THE GRANDFATHER  
 CLOCK

Can 4  
 a hand as  
 machine  
 throw focus to  
 Jo

Boon B 2  
 MORNING

STUDY

17. INT. ~~STYLES LIVING ROOM.~~ ~~DAY.~~

(OPEN ON JO ASLEEP IN  
 A CHAIR. THE DOCTOR  
 IS WORKING ON THE TIME  
 MACHINE. HE LOOKS UP,  
 GOES OVER TO ~~THE CURTAINS~~  
 AND OPENS THEM.

Lights

Jo e  
 JO WAKES ~~HER~~ ~~(START)~~

Can B  
 2 shot  
 hold who  
 to window

DOCTOR WHO: Wake up Jo, It's morning.

HE CROSSES TO WINDOW

JO: Nothing's happened?

HE OPENS CURTAINS

DOCTOR WHO: Nothing at all!

TELECINE 8:

Ext. Styles House. Day.

A couple of UNIT MEN are  
 patrolling along a path.

Suddenly they come across  
 the THREE GUERILLAS. The  
 UNIT MEN raise their guns  
 but the GUERILLAS are  
 quicker. They raise their  
 oddly shaped guns, and the  
 UNIT MEN fade and disintegrate.  
 Then ANAT signals the other  
 GUERILLAS on towards the  
 house.

END TELECINE 8:

Focus  
 Bird sounds

Can 2 D

C3  
 Boon

18. INT. UNIT H.Q. OPERATIONS ROOM. DAY.

TIME  
 9:35



(THE DUTY N.C.O - A WRAC  
CORPORAL - AND A COUPLE  
OF RADIO OPERATORS DROOP  
AT THEIR DESKS. THE FIRST  
RADIO OPERATOR YAWNS  
WIDELY.

THE BRIGADIER COMES IN)

BRIGADIER: Any chance of a cup of coffee?

~~CORPORAL:~~

~~1ST RADIO OPERATOR~~: Canteen closed, sir.

BRIGADIER: Then open it!

(THE WRAC CORPORAL  
EXITS.

~~THE BRIGADIER STARTS  
TO GO, BUT TURNS BACK)~~

Anything?

1ST RADIO OPERATOR: Not a murmur sir.  
All night.

(THE BRIGADIER TURNS TO  
GO, BUT STOPS AS A  
RAUCOUS ALARM SOUNDS.  
LIGHTS FLASH AND A  
VOICE COMES FROM THE LOUD-  
SPEAKER)

FIRST

VOICE: Emergency! Emergency!

1ST RADIO OPERATOR: It's Geneva, sir.

FIRST

VOICE: Emergency to all Unit National  
H.Q.'s. Stand by for a special announce-  
ment.

(THE BRIGADIER STIFFENS.



Go in a  
Brigadier

(THE OFFICE DOOR OPENS AND  
VARIOUS UNIFORMED UNIT  
STAFF RUSH IN LOOKING VERY  
TENSE)

SECOND VOICE: Here is the latest  
situation report. Due to the  
continued breakdown of the top  
level talks the international  
situation is growing steadily  
worse. Two more delegates have  
already declined to attend, saying  
war now seems inevitable. As  
yet there is no further news of  
Sir Reginald Styles, who has flown  
to Peking in a last minute attempt  
to persuade the Chinese to reconsider  
their withdrawal.

Can 1 F 2 shot  
Brig / Operator

FIRST VOICE: The World Council  
of Religions has issued an appeal  
to men and women of all faiths  
throughout the world to pray for  
peace.

(THE STAFF LOOK AT EACH  
OTHER. THE BRIGADIER SEEMS  
GREATLY AFFECTED )

V.O

SECOND VOICE: Observation satellites  
report troops massing along the  
Russian Chinese Frontier. In South  
America and Southern Asia reports  
say fighting has already broken  
out in many regions. All Unit  
personel are hereby placed on  
maximum alert.....

(THE BRIGADIER LOOKS  
DEEPLY CONCERNED)

Boom B 2

STUDY

19. INT. STYLES LIVING ROOM. DAY

(THE DOCTOR IS WORKING EXCITEDLY  
ON THE MACHINE. HE SEEMS TO BE  
MAKING SOME PROGRESS. SOME LIGHTS  
START TO FLICKER. ALSO SOME BUZZING)

Can 4 Dr. who  
is machine



hold his X  
to window

HE SMILES. PLEASED WITH  
THE RESULT. WE SEE THE  
TIME MACHINE EFFECT AS  
BEFORE. HE CROSSES TO THE  
WINDOW TO POUR A DRINK.

DOCTOR WHO: Jo... Come here, Jo!

~~HE CONTINUES WORKING.  
JO ISN'T IN THE ROOM BUT  
HE ISN'T WORRIED)~~

TELECINE 9:

Ext. Styles House. Day.

The GUERILLAS have reached  
the french windows. DOCTOR  
WHO can be seen in the room  
with his back to them. At a  
signal from ANAT the others  
raise their guns and point  
them at DOCTOR WHO.

DOCTOR WHO turns towards the  
door of the room.

19A

INT STUDY. DAY

Cam 4A

ON

Dr. Who

pan him to door

DOCTOR WHO: Jo! Come and have a look  
at this. It's working again!

He moves out of the room  
into the Hall. Looking for  
JC.

TELECINE 9A

The GUERILLAS lower their  
guns. They look at each  
other. Then the other two  
move away round the outside  
of the house.

The third man (SHURA) goes  
in through the ~~french~~ windows

from  
side

END TELECINE 9: A

Cam 4 to  
pan back  
to window

RUN THESE  
T/C IN  
AFTER SCENE  
20 TO B & EDITED  
IN CORRECT ORDER



**SE ON 4**  
 Can 4 H.C.U. Shura ease out to show  
 machine fgd.

**STUDY DAY**

Boon B2

20. INT. ~~LIVING ROOM.~~

Can 3

L.S.

Dr. Who

**SHURA STEPS IN, AND SEES THE  
TIME MACHINE AS**

(DOCTOR WHO COMES IN THROUGH  
THE DOOR, PUZZLED AS TO  
WHERE JO IS.) THEN HE SEES  
SHURA ~~STEPPING THROUGH THE~~ ~~FR~~ ~~EN~~ ~~CH~~ ~~W~~ ~~I~~ ~~N~~ ~~D~~ ~~O~~ ~~W~~ ~~N~~ ~~S~~ ~~.~~

SHURA ~~URNS.~~ AS HE SEES THE  
DOCTOR ~~WHO~~ HE FLIES AT HIM.  
DOCTOR WHO DOES A NEAT  
STEP TO ONE SIDE AND THE  
GUERRILLA GOES FLYING PAST  
HIM TO THE GROUND.]

SHURA GETS UP FROM THE FLOOR  
BUT HE DOESN'T ATTACK BACK.  
HE LOOKS PLEADINGLY AT DOCTOR  
WHO, INDICATING THE TIME  
MACHINE)

SHURA: Please... turn it off... or they'll  
kill all of us.... please....

**RUN IN T/C 9 E 9 A**

**DALEK**

21. INT. INNER ROOM.

Boon A2

(AS IN LAST SCENE THE  
CONTROLLER IS LOOKING  
OUT OF FRAME)

CONTROLLER: (VERY RESPECTFUL, ALMOST FEAR-  
FUL) We have a fix on the time transfer  
device... it is operating again in the  
twentieth century time zone.... ~~yes~~....  
it must be them.

(WE CUT TO THE CREATURE  
HE IS TALKING TO.)

**Music**

Can 1

**Tight 3 Sub  
Daleks**



Go in  
on  
Gold Dalek

IT IS A DALEK. BEHIND  
IT CAN BE SEEN AN ARCHWAY  
THROUGH WHICH IS A VAST  
HALL (CSO CAPTION) WITH  
TWENTY OR THIRTY DALEKS  
AT VARIOUS CONTROLS)

DALEK: They are enemies of the Daleks.

(IT MOVES FORWARD INTO  
BIG C.U. SPEAKING AT  
IT MOVES)

Exterminate them... Exterminate them...  
Exterminate them....

SUPOSE CAM

Credits:

FADE OUT.

up  
into  
Credit  
music

At the end of episode two  
Run in T/L Savers i.e. Unit Men  
to disintegrate  
Guerilla Gun  
Monster Gun.